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ett Bryant, Hugh Breckenridge, Hobart Nichols, Mary Butler, Alice Kent Stoddard, Fred Wagner and others, regular exhibitors in the Academy and elsewhere. There are figure-paintings, landscapes, marines and still life—an excellent variety. A group of illustrators, moreover, has made contribution. Charlotte Harding Brown is represented by her Robin Hood series, Jessie Willcox Smith by several of her familiar and always charming pictures of children, and George Harding by a number of his illustrations of river-front life. The exhibition goes first to Pottstown, then to York, Harrisburg and other cities.

TRAVELING
EXHIBITIONS
IN THE WEST
AND SOUTH

A special committee on traveling exhibitions of the Art Committee of the General Federation of Women's Clubs has assembled two small exhibitions, one of oil paintings, the other of water colors, which are to be circulated in the west and south during the coming season. Starting out in April these exhibitions will go first to Idaho, where they will be shown in 21 towns, after which they are booked for 14 towns in Georgia. The exhibition of oil paintings comprises twenty-three pictures each of which is thoroughly creditable, but no one of which is valued at more than \$250. They are good works, well worth study and consideration, but are of moderate size and very lightly framed so the entire collection only weighs 250 pounds and can be comparatively readily and inexpensively transported. This exhibition, which was assembled under the direction of Mrs. Howard T. Willson, of Virden, Illinois, can be had by women's clubs for a fee of \$5 and the cost of transportation one way. In Idaho, Miss Reilly, a pupil of the Art Institute of Chicago, will accompany the exhibition from place to place, lecturing upon American Art. In sending out the exhibition Mrs. Willson urges upon the Idaho Club women the importance of encouraging native art and the significance of art as a factor in the life of the people. She furthermore especially advo-

cates placing examples of the best art in the school houses for the education of the children and suggests soliciting the co-operation of school children in the purchase of a fine painting or a fountain.

SPANISH
PAINTINGS

The increasing wealth of American private collections was again manifested by the loan exhibition of Spanish Paintings recently held in Boston under the auspices of the Copley Society. There were great works as well as great names in this exhibition; works by El Greco, Goya, Velasquez, Ribera, Zurburan, to say nothing of the modern men, Sorolla, Zuloaga and the clever Canals. There were seventy-three paintings by the old masters hung in the large main gallery and thirty-four by modern artists set forth in the small adjacent room, together with etchings and aquatints. The great value of the collection lay in its comprehensiveness, the opportunity given of comparison between the old and new schools of painters in Spain. Among the exponents of the latter was Zuloaga, whose marvelous technique and subtlety of color proclaim him a descendant of Velasquez and Goya. To many the splendid work of Ricardo Canals was a surprise. His small "Interiors" fairly glowed with color, while his outdoor scenes were full of life and movement. He is essentially a modern impressionist and one of high order. Sorolla's fresh, sunny coloring invariably charms. As a painter of outdoor, momentary effects he is unsurpassed, but his portraits fall to the plane of superficial sketches when compared with the profoundly studied, psychological productions of Velasquez, Goya and Zuloaga. Perhaps the most valuable lesson taught by this superb collection was catholicity in art; that beauty and truth can be revealed in divers ways; that as Claude Monet insists, "There can be no recipe for painting, the greatness of art depending neither on *plein air* nor studio effects, but on the brains, the vision of the artist who produces it." Only second in interest to the paintings themselves were some of the wonderful old frames in which they were shown.